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BRASENOSE COLLEGE QUATERCENTENARY

1909

MONOGRAPH VII

The College Pictures

A. J. BUTLER

Brasenose College Monographs

VII

The College Pictures

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Oxford

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INTRODUCTION TO MONOGRAPH VII

THIS catalogue of the College pictures—it pretends to be nothing more—may serve the purpose of placing on record a complete list of the Brasenose paintings and engravings, together with such facts relating to their special points of interest for the College, their date, provenance, and history, as can be ascertained. Some of these facts will be found new and some curious, particularly in relation to the pictures of the Founders: and although the collection does not include any gem of great artistic merit, it comprises a few portraits of real importance, and it is as a whole well worthy of careful preservation. It is hoped that the hand of the restorer, which has done much damage in the past, may now be stayed.

Besides the pictures in possession, two or three formerly belonging to the College have disappeared. Thus there is on record the payment of £1 13*s.* 4*d.* in 1635 for a portrait of Mr. Mason, which was placed in the Library—now Room IV. 4: when it disappeared is not known. The College also possesses a letter from Lord Lansdowne giving leave for a copy of Sir William Petty's portrait at Bowood to be made for the College: though there is nothing to show that the work was executed. In 1818 the then Duke of Buckingham presented a very large portrait of himself to the College, and this picture hung in the Hall, where it occupied a great space, until the year 1890, when it was removed and returned to the donor's family. The donor had no connexion with the College, and never carried out the benevolent intentions with which he was credited.

In addition to the pictures here catalogued, one may note a few drawings and photographs hanging in Common Room, such as Mr. T. G. Jackson's pencil drawing of the interior of the new quadrangle made in 1887, Mr. H. Hurst's drawing

of the four Noses, the photograph of the old Principal's Lodgings and the adjacent houses on the High Street, two photographs showing a group of Fellows taken in 1861 and 1907 respectively, and a photograph of Sir George Bowen, presented by himself in 1882.

A. J. B.

Bishop Smyth, Founder

PICTURES IN THE HALL

I William Smyth

Bishop of Lincoln, Founder.

Three-quarter length figure, the body turned slightly to the right and the head towards the spectator. The Bishop wears a jewelled mitre, a cope of crimson and gold fastened with a morse, and a white alb; his right hand holds a large book, his left grasps a pastoral staff. Escutcheon above to the left. The painting is on canvas 38¼ by 29¾ inches.

The picture was shown at the Oxford Historical Portraits Exhibition in 1904.

Originally painted in 1632, it was 'restored' in 1800 by one Loder,[1] and seems to have suffered a heavy retouching, which somewhat obliterated its character.

The date of the original is furnished by the Bursar's accounts for 1632, which include an item 'paid for y^e^ Founders picture drawne at London 52*s.* 8*d.*' The painter is

[1] The following is Loder's bill, showing the pictures which he treated. It is curious that he gives the title of Founder to Sir R. Sutton, and not to Bishop Smyth. It is difficult to identify the five 'life size' portraits, and probably the expression was inaccurate.

1800.

Rec^d^. from the Rev. the Burser of Brazenose Coll. the sum of £18 18*s.* 0*d.* for restoring Portraits in the hall.

Robt. Loder.

Dr. Yarborough, three quarters	2	12	6
Duchess	2	12	6
Alfred	2	12	6
Dean Nowell	1	11	6
Bp. of Lincoln	2	2	0
Founder	2	2	0
5 portraits of Life Size	5	5	0

unknown, nor is it certain from what source, if any, he derived the material for his portrait. One must remember that the manufacture of historical portraits had been practised for at least two centuries prior to 1632: witness the series of Bishops and Kings painted by the Italian Bernardi for Chichester Cathedral in the fifteenth century—pictures in which the features differ passably, while the details of the embroidered cope, richly jewelled mitre, morse, and crozier, which all the Bishops bear, are varied with extraordinary skill and ingenuity.

On the other hand, it can be shown that the monumental brass on Bishop Smyth's tomb at Lincoln was uninjured in 1632, and upon it was engraved a life-size effigy of the Bishop. This brass was torn off and destroyed in 1642.

The College possesses an interesting letter from William Dugdale to Principal Yate, dated 2 June, 1668, which shows that the College then contemplated restoring the brass upon the Founder's tomb at Lincoln, which had been defaced in the Civil War. The letter runs as follows:—

Honoured S^{r}

When I returned the paper you sent me, wth my desire of what I thought fitted to be copyed, the Booke (wherein my draughts of the figures of those Monuments in Lincoln-minster and other churches were) was not come up to London; but now that it is, I have sent you here inclosed an account of your Founder's Monument there; approving very much of your gratefull purpose in restoring thereof: but forasmuch as it may be a temptation to those, who, to benefit themselves in a small matter care not what mischief they do (as they that destroyed this faire monument of that worthy Bpp) I think it were best to cutt his name upon the stone (w^{ch} yet remains there) in faire large Letters filled wth white cement, and no more but his title and day of his death: and upon the next pillar, to place a faire memoriall of him, expressing the time and by whome his Tomb-stone was so defaced by the taking away of the brasse; and to cutt his Epitaph (w^{ch} I here send you a copy of) thereon.

I did intend, that when you send me the coppyes of what I desired concerning Cold-Norton, you would please to let them come by the Carryer who lodgeth at the Saracens Head wth out New-gate: and now I must adde, that I farther desire they may be directed to be left for me wth m^{r} Abell Roper a Bookeseller dwelling over against S^{t} Dunstans church neere Temple-Barr, for feare that the porter should not finde the chamber where I lodge.

Bishop Smyth

From the glass in the Hall window

Sir Richard Sutton, Founder

From the glass in the Hall window

I pray you let me have them w^th^ in ten days, in regard I shall be preparing for my journey into the Country about that time.

So I rest

Your very much obliged
Servant
Willm Dugdale

London from m^r^ Ashmoles Chamber
in the Middle Temple lane
2° Junii 1668.

For my very worthy and much
honoured friend Dr. Yates
Principall of
Brasen nose College
in
Oxford.

With the letter Dugdale sent what seems to be a copy of a note made upon the Bishop's tomb by himself on 10 September, 1641, which also may be given in full:—

10 Sept. 1641 In the middle Ile of Lincoln Minster, neere to the west dore was a very large marble, and thereon the portraiture in brasse of a Bishop vested for the Altar in a rich cope, and mitred: his right hand holding up, as in Benediction, and in his left a Crosyer. On this greate plate of brasse (w^ch^ almost covered the whole stone) were, the figures of the xij Apostles, (as it should seeme) six on a side. The Epitaph (beginning at the head) was as followeth circumscribed;

[1] SUB MARMORE isto tenet hic Tumulus ossa // [2] venerabilis in Christo patris et Domini, Domini Willelmi Smyth, quondam Coventrensis et Lichfeldensis, ac deinde Lincolniensis // [3] presulis, qui obiit secundo die mensis Januarii // [4] anno Domini Millesimo quingentesimo tertio, cujus animae propitietur Deus. Qui pius et misericors, et in die tribulationis misericors peccata remittit. **Ecclesiastici** ij°.

where the strokes are thus // each line ended

At his feet

Cestrensis presul, post Lincolniensis; Amator
Cleri, nam multos cis mare transq aluit:
Quiq utriusq fuit praefectus principis Aulae
fundavitq duas perpetuando Scolas:
Aulaq sumptu hujus renovata est Enea. Criste,
Hic situs est, animae parce benigne suae.

At each corner of the Stone was an Escosheon of Armes in brasse

graven. The first they defaced: The second was a Saltier between 4 flower de Luces: The 3d a Cheveron betwixt three roses; and the 4th the Armes of the Bishoprick of Coventrie & Lichfield.

I suppose that the first was the Armes of the Bishoprick of Lincolne.

There seem to be two mistakes in Dugdale's copy of the Latin inscription. The date is wrong by ten years—*decimo* presumably omitted—as the Bishop died in 1513: and for *Cestrensis* doubtless should be read *Covtrensis*. Smyth was not Bishop of Chester.

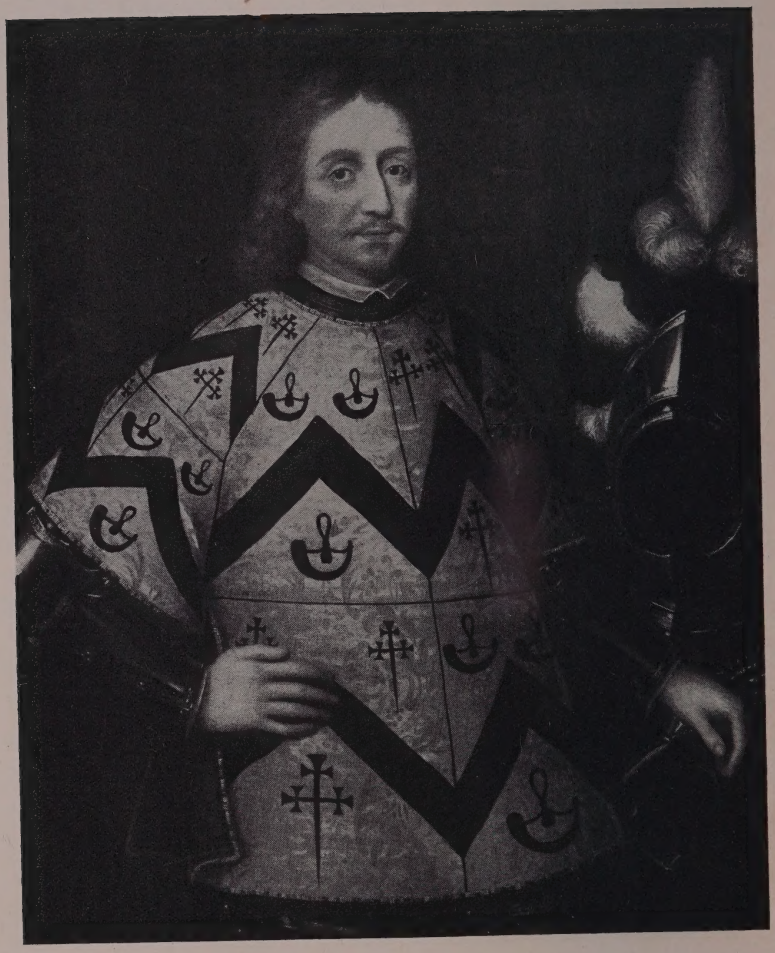
It follows, however, that at the time when the College ordered the Founder's picture to be painted, the brass effigy upon his tomb in Lincoln Cathedral was intact, and it is possible that it furnished the painter with material for the portrait, though it may be that the face on the brass was a mere conventional representation without any real likeness.

Two somewhat rough sketches of Bishop Smyth's monumental brass—one by Dugdale and the other by some older hand—are in the Bodleian Library.[1] In the older drawing both the architectural details of the engraved brass and the figure are better and more carefully drawn: yet Dugdale's sketch shows certain details not given in the earlier representation. But for the purpose of portraiture neither drawing has any value whatever.

On the other hand, it must be admitted that there is a strong general resemblance between the Founder's portrait in oils and the portrait on glass in the north bay window of the Hall. This latter, mainly in silverstain, appears to be Flemish work of the school of Vellert,[2] and may be dated with some certainty to about 1530—some sixteen years after the Bishop's death. At that time the monument at Lincoln would have been erected, and there may also have been some genuine likeness of the Founder for the glass-painter to work from. This, of course, is matter of conjecture: but the antiquity of the painting on the window and its general

[1] Gough Drawings, vol. xvi, fol. 11v. 12. See also Gough's *British Topography*, i. 521 (1780).

[2] This is Professor Holmes's opinion: but Mr. J. C. Powell dates the head some seventy or eighty years later. On the whole question see Appendix to this Monograph.



Sir Richard Sutton

correspondence with the oil painting, in spite of the fact that the two portraits differ in pose and detail, give some warrant for believing that these representations of the Founder's lineaments are in a measure authentic.

2 **Sir Richard Sutton, K^t^., Founder**

Half-length figure turning to the left, the face towards the spectator. He wears a surcoat of arms over plate armour; his left hand is on his hip, his right rests on the hilt of his sword; to the right is seen a helmet with plumes; dark background. The painting is on canvas and measures $38\frac{1}{4} \times 31$ inches.

The account for the painting of Bishop Smyth's portrait seems to refer to one only: it speaks of the 'carriage of *his* picture in glasse' (? glazed). Sir Richard Sutton was probably painted about the same time: indeed a sum of 11*s.* is mentioned in connexion with 'F. Sutton's picture in glasse' in one of the Bursar's account-books for the year 1635, and in 1637 there is an item of 12*d.* for 'mending and framing ye foũd. pictures'.

Engraved by Fittler in 1817.

The picture was 'restored' in 1800; shown at the Oxford Historical Portraits Exhibition in 1904.

There is nothing to show whence the likeness of Sir Richard Sutton was derived; but here again it is difficult to resist the conviction that the painter either worked from or was greatly assisted by the portrait on the bay window of the Hall. This portrait on glass is of a totally different character and execution from that of Bishop Smyth. Silverstain here hardly enters into the technique, the head being drawn almost exclusively in sepia. The drawing too is much more careful and elaborate in detail, and indeed the manner of the artist is rather that of a painter than of a glass-worker. In this case there is little doubt that the glass-worker was English, as the style denotes, and that the date is roughly the same as that of the Bishop's portrait, though perhaps somewhat later. It is even con-

ceivable that this likeness of Sutton was taken from a good contemporary portrait. In any case, it may be regarded as probable that the features of our Founder here again are effectively preserved: though it is fair to add that Mr. Powell is inclined to assign this glass-painting to the seventeenth rather than the sixteenth century. (See Appendix.)

One other so-called likeness of Sutton is preserved in a miniature painting which adorns an ancient missal possessed by the College. It represents him as Squire Steward of the convent of Sion, clad in monastic garb and kneeling. But the face here is clean-shaven, and it is exceedingly difficult to trace any resemblance with the full-bearded face on the glass or on the canvas. The date of the Missal is 1520, and part of the illuminated page showing Sutton is given in the illustration opposite. The inscription by the figure reads

OF YOVR CHARITIE PRAY FOR THE SOVLE OF RYCHARDE SVTTON THE SQVIER STVERD OF SYON IHESVS A MERCY VPON ME.

3 Alexander Nowell

Principal, 1595. Dean of St. Paul's.

The date of Nowell's birth is uncertain; perhaps 1507. He was born at Read Hall, near Whalley, and was educated at Middleton Grammar School. He took his B.A. at Brasenose in 1536, and M.A. 1540; became Fellow 1544–5; Master at Westminster School, 1543; Prebendary of Westminster in 1551; lived in exile during the reign of Queen Mary; was Archdeacon of Middlesex, 1558; Dean of St. Paul's, 1560; Principal of Brasenose for three months only in 1595 and D.D.; benefactor of Brasenose College, Emmanuel College, Cambridge, and several schools besides Middleton; died 1601.

Three-quarter length figure standing slightly to left. The Dean wears a black broad-brimmed hat over black cap, a narrow white pleated ruff, a black gown, and a short sable stole round the neck. Both hands rest on a table, the right holding a fishing-hook in a paper, with other fishing-hooks beside it, as well as a large book. The background is brown,

tum: vt sitis noua conspersio. sicut estis
azimi. Etenim pascha nostrum: immo-
tus est christus. Itaq; epulemur. Nō in
fermento veteri: neq; in fermento mali-
tie et nequitie. Sed in azimis sincerita-
tis et veritatis. Grad. Hec dies quam fecit
dns: exultemus et letemur in ea. ℣. Confitemi-
ni dño quoniam bonus: quoniam in seculū mi-
sericordia eius. Alleluya. ℣. Pascha nostrū
immolatus est christus. Sequentia.
Hilgens preclara rutilat per orbē
hodie dies. in qua christi lucida
narrantur ouanter prelia. Oc hoste sup
bo quem iesus triumphauit. pulchre ca
stra illius perimens teterrima. Infelix
culpa eue. qua caruimus oēs vita.

Richard Sutton as Squire Steward of Sion

From the MS. miniature of 1520.

Dean Nowell

and at the top of the picture is represented a fishing-rod resting upon pegs against the wall. To the right is a coat of arms; to the left the following inscription:—

ALEXANDER NOWELLVS SACRAE THEOL:
PROFESSOR STI PAVLI DECANUS OBIIT 13° FEB:
ANNO: DOMI 1601 RR ELIZAB: 44to ANNO
DECANATUS 42 ET AETATIS SVAE 95 CVM NEQ
OCVLI CALIGARENT NEQ AVRES OBTVSIOR-
ES NEQ MEMORIA INFIRMIOR NEQ ANIMI
VLLAE FACVLTATES VIETAE ESSENT.

Panel $34\frac{3}{4} \times 27\frac{1}{4}$ inches.

In the *Compleat Angler* Izaak Walton has a long encomium of Dean Nowell, uttered by Piscator. It contains a curious reference to the College picture and is worth giving in full[1]:—

The first is Dr. Nowel, sometime dean of the cathedral church of St. Paul, in London, where his monument stands yet undefaced; a man that, in the reformation of Queen Elizabeth, not that of Henry VIII., was so noted for his meek spirit, deep learning, prudence, and piety, that the then Parliament and Convocation, both, chose, enjoined, and trusted him to be the man to make a Catechism for public use, such a one as should stand as a rule for faith and manners to their posterity. And the good old man, though he was very learned, yet knowing that God leads us not to heaven by many, nor by hard questions, like an honest Angler, made that good, plain, unperplexed Catechism which is printed with our good old Service-book. I say, this good man was a dear lover and constant practiser of Angling, as any age can produce: and his custom was to spend besides his fixed hours of prayer, those hours which, by command of the church, were enjoined the clergy, and voluntarily dedicated to devotion by many primitive Christians, I say, beside those hours, this good man was observed to spend a tenth part of his time in Angling; and also for I have conversed with those which have conversed with him, to bestow a tenth part of his revenue, and usually all his fish, amongst the poor that inhabited near to those rivers in which it was caught; saying often, 'that charity gave life to religion': and at his return to his house, would praise God he had spent that day free from worldly trouble; both harmlessly, and in a recreation that became a churchman. And this good man was well content, if not desirous, that posterity should know he was an Angler: as may appear by his picture, now to be seen, and carefully kept, in Brazen-nose College, to which he was a liberal benefactor. In which picture he is drawn, leaning on a desk, with his Bible before him;

[1] pp. 35–6, ed. Macmillan, 8vo, 1901.

and on one hand of him, his lines, hooks, and other tackling, lying in a round; and on his other hand, are his Angle-rods of several sorts; and by them this is written, 'that he died 13 Feb. 1601, being aged ninety-five years, forty-four of which he had been Dean of St. Paul's church; and that his age neither impaired his hearing, nor dimmed his eyes, nor weakened his memory, nor made any of the faculties of his mind weak or useless.' It is said that Angling and temperance were great causes of these blessings; and I wish the like to all that imitate him, and love the memory of so good a man.

The so-called 'similar picture in the possession of Westminster School', referred to in the catalogue of the Oxford Historical Portraits Exhibition, is a copy of the Brasenose picture, leave having been given on 21 December, 1815, to Dr. Page, then head master, to have the copy made. The original picture was shown at the Exhibition and a plate from it is given in the catalogue.

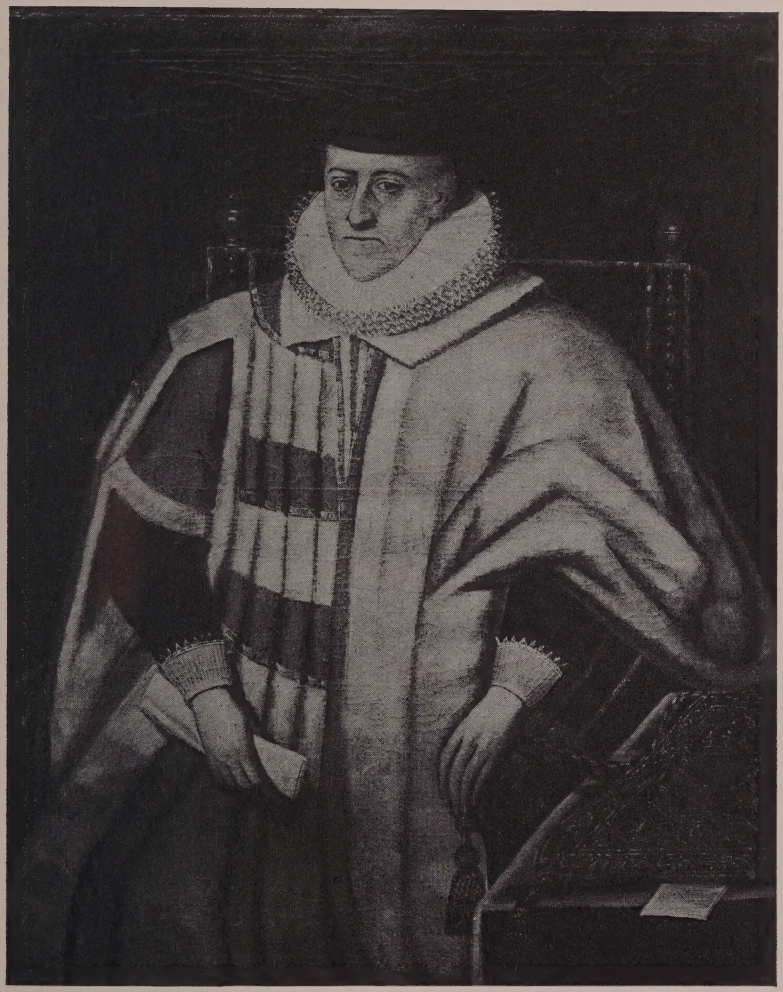
The College owned a duplicate, which in 1817 was transferred to the Bodleian Library in exchange for one of the two portraits of Lord Chancellor Ellesmere then possessed by the Library.

The engraving by Fittler was made about 1810.

4 Sir Thomas Egerton, Viscount Brackley

He was born in 1539 or 1540 at Doddlestone in Cheshire; entered Brasenose as a Commoner about 1556; Barrister of Lincoln's Inn, 1572; Governor of the Inn, 1580; Treasurer 1587; Solicitor-General, 1581; Attorney-General, 1592; knighted, 1593; Master of the Rolls, 1594; Lord-Keeper, 1596 and 1603; Lord Chancellor, and created Baron Ellesmere, 1603; High Steward of the City of Oxford, 1605; Chancellor of the University, 1610 to 1617; created Viscount Brackley, 1616; resigned the Great Seal, March 3, 1617, being succeeded by Lord Bacon; refused the Earldom of Bridgwater; died on March 15 at York House in London, and was buried at Doddlestone (see Campbell's *Lives of the Chancellors*, vol. ii).

Three-quarter length figure seated, turning slightly to the



Sir Thomas Egerton

Lord Mordaunt

left. He wears a black broad-brimmed hat; white lace-edged ruff; scarlet and miniver robes over black dress; his right hand holds a paper; his left, resting on the arm of his chair, holds the tassels of the purse which lies on a table at his side. On the table-cover is a commemorative inscription with the name of the donor, the Hon^ble^ Francis H. Egerton. The painting is on canvas 50 × 39½ inches, and it was this picture which came by exchange from the Bodleian. It was engraved by Fittler about 1817.

A smaller picture of Sir Thomas Egerton is in the possession of Sir George Dashwood of Kirtlington.

A panel portrait of Sir T. Egerton (24 in. × 22½), which is at St. John's College, Cambridge, is said to be a reduced copy of a painting owned by the Marquis of Stafford (see Lodge's *Portraits*).

John, Baron Mordaunt

5

Eldest son of John, first Baron Mordaunt, and Elizabeth Vere. Knight of the Bath, 1533; Sheriff of Essex and Hertfordshire, 1540; took up arms in favour of Queen Mary, and was made one of her Privy Councillors, 1553; succeeded to the title 1562. He married (1) Ellen Fitz-Lewis, (2) Joan Wilford. A liberal benefactor to the College, as appears in the Monograph on Benefactions. He died in 1572.

There are two portraits of Lord Mordaunt, (1) in the Hall, (2) in the Principal's Lodgings.

(1) The Hall portrait is a half-length figure three-quarters turned to the right. The dress is a black cap, white pleated ruff and cuffs, black gown with brown fur collar and lining over a black robe. A crucifix is suspended by a black cord from the neck. Both hands are in front, the left holding a small book; a jewelled ring on the forefinger of the right hand. There is a dark architectural background, and a shield of arms above to the right. The picture is on canvas 34¾ × 29 inches, and is inscribed AN° DN̄I 1564 AETA SVAE 56.

This portrait was acquired by the College in 1638 by purchase, the sum of £3 5*s.* being paid for it 'to Jackson', probably Gilbert Jackson, the painter, who was known to the College from his portrait of Robert Burton made three years earlier (see p. 16 below).

Shown at the Oxford Historical Portraits Exhibition of 1904.

Engraved by Fittler 1810.

[24] (2) The portrait of Lord Mordaunt in the Principal's Lodgings is on panel and somewhat smaller. It measures $30\frac{1}{2} \times 23\frac{3}{4}$ inches. It is probably the older of the two, and may be the original from which the painting on canvas in the Hall was derived. It cannot be said that either picture has great artistic excellence.

6 Joyce Frankland

Born in 1531, she was daughter of Robert Trappes of London, goldsmith. She married first Henry Saxey, and after his death William Frankland. She was a benefactress to Caius and Emmanuel Colleges at Cambridge, and to Brasenose and Lincoln Colleges at Oxford. She died in 1587.

There are three portraits of Mrs. Frankland. (1) In Hall is a three-quarter length figure, standing and facing slightly to the left, with black head-dress, white pleated ruff, black tippet and dress, and lace cuffs. She wears a jewelled cross with three pendants hung by a chain from the breast, and she holds an open watch with both hands before her. The background is brown: there is a shield of arms and motto 'Suffer and Serve' to the left, and ten lines of Latin verse to the right. The date is inscribed above the shield ANN° DN̄I 1586, and below the shield AE SVAE 55. The painting is on canvas and measures $32\frac{3}{4} \times 29$ inches. It was engraved by Fittler in 1810.

The Latin verses are as follows:—

Joyce Frankland

Trapsi nata fui, Saxy sponsata marito,
Gulielmo mater visa beata meo.
Mors matura patrem, sors abstulit atra maritum,
Filius heu rapida morte peremptus obit.
Parca quid insultas? quasi nunc effeceris orbam?
En ego multiplici prole beata magis.
Me namque agnoscit studiis Domus Aenea matrem,
Prole sua semper nobilitata domus;
Digna domus meritis, et laeta et grata patronae;
Sola mea est soli laus placuisse Deo.

These lines contain a record of the heavy bereavements which she suffered, and of her resolve to transfer to the College that affection which was disappointed by the death of her only son. It would almost seem that her own experience suggested the motto 'Suffer and Serve'; and her resolve to find in the College a 'manifold offspring' to take the place of her lost son corresponds with the terms of her deed of benefaction. For the deed recites that 'the said Joyce by the providence of God espowsed and had to her first husband One Henrye Saxi of London, merchant, and by hym had yssue One Will^m^ Saxi nowe being deceased, by whose death the said Joyce nowe remayning without yssue of her bodie is by God His specyall grace and favor moved mynded and inclyned, in liewe of her moste loving Sonne the saide Will^m^ Saxi, to rayse and begett unto her selfe in vertue and learnyng manye Children': terms which agree closely with the Latin inscription.

[20] (2) In the Common Room. This portrait is similar to the last but smaller. The size of the canvas is $25 \times 20\frac{1}{2}$ inches.

[25] (3) In the Principal's Lodgings is a small portrait measuring $20\frac{3}{4} \times 15\frac{1}{4}$ inches. It is of early date, but has been so much repainted as to have lost the greater part of any value it may have possessed.

Robert Burton

7 Born in $157\frac{6}{7}$(?), he was educated at Brasenose College, where he matriculated in 1593. He became Student of Christ Church in 1599, B.A. 1602, M.A. three years later, and B.D. in 1614. He was Vicar of St. Thomas's, Oxford, 1616, and of Segrave, Leicestershire, 1630. In 1621 he published the *Anatomy of Melancholy*, which went through five editions in his lifetime. He died in 1640. 'An exact mathematician, a curious calculator of nativities, a general read scholar: as he was by many accounted a severe student, a devourer of authors, a melancholy and humourous person, so by others who knew him well, a person of great honesty, plain dealing and charity': such is Anthony Wood's verdict upon him.

The figure in the portrait is half-length, turning towards the right. The face shows a brown moustache and square beard: the dress is a black cap lined with white, a narrow pleated ruff, and black cassock. Both hands rest beside an open book on a cushion before him. There is a dark background, and on it inscribed AETATIS SVAE 62, 1635. The painter's name also is signed as *Gil. Jack.*, which stands for Gilbert Jackson. Painting on canvas $29\frac{3}{4} \times 25\frac{1}{2}$ inches.

The date on the picture does not square with the date of Burton's birth as given above and commonly accepted: it is the date inscribed on Burton's monument in Christ Church Cathedral. It is a curious question whether the painter was mistaken in Burton's age or the monument wrongly records his birth: but this is not the place to discuss the matter.

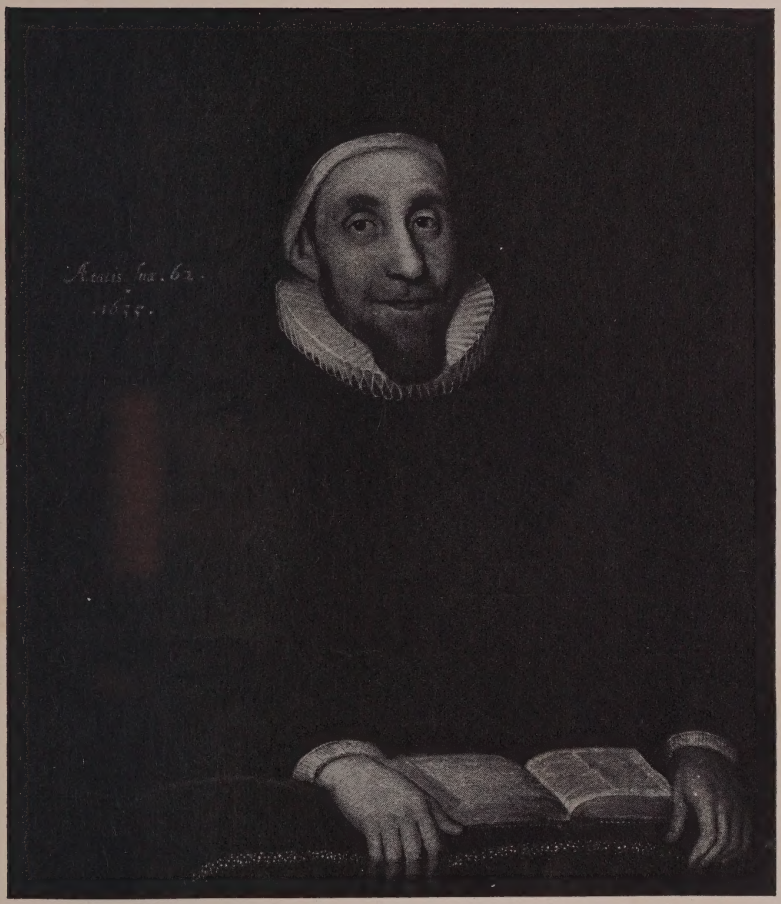
A plate from the picture is given in Vol. II of the Catalogue of the Oxford Historical Portraits Exhibition (1905).

A copy was allowed by the College to be painted for Christ Church in 1907, care being taken that the copy should differ substantially in certain details, so as not hereafter to be taken for the original.

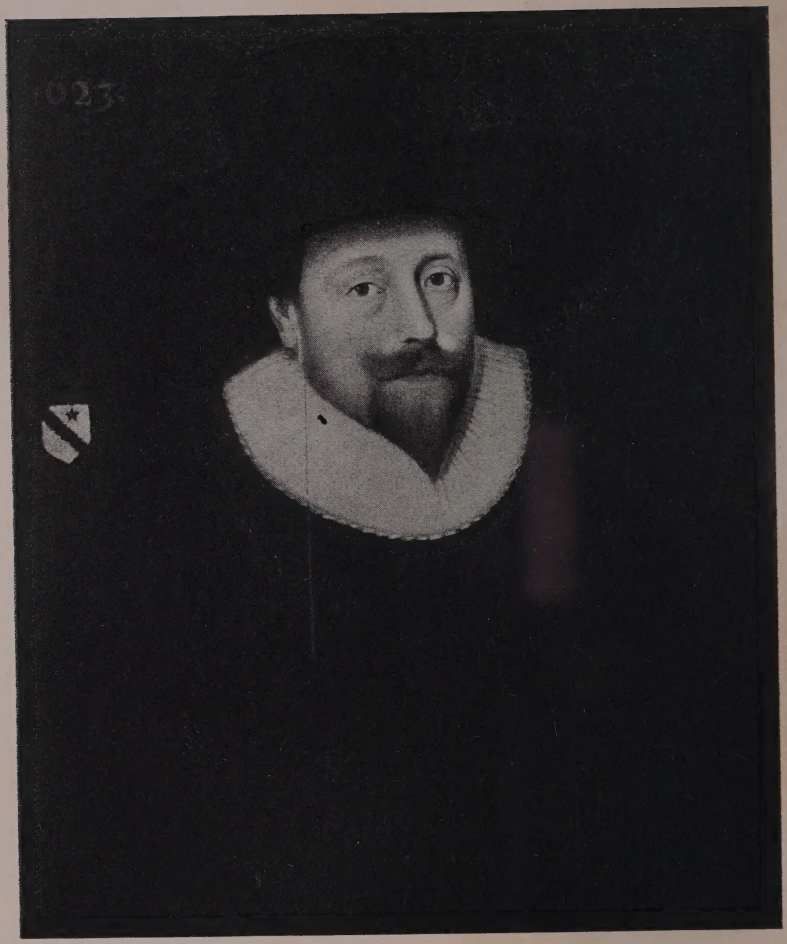
Samuel Radcliffe

8 Principal 1614.

Born in 1580, he entered at Brasenose 1597, became Fellow 1603, M.A. 1604, Proctor 1610, D.D. 1615, Principal from



Robert Burton



Dr. Radcliffe

1614–164$\frac{7}{8}$. For his benefactions see the Monographs on Benefactions and that on Plate.

There are two paintings of Dr. Radcliffe, both now hung in the Hall, though under the terms of his will one was given for the Principal's Lodgings, and the other to the Library. The faces bear a close resemblance, and give the idea in each case of a life-like portrait: indeed there is little doubt that they were painted by the same hand.

(1) Bust facing three-quarters to the right: fair moustache and peaked beard, black broad-brimmed hat, falling ruff, black dress. There is a shield of arms to the left on the dark background of the picture.

The painting is on panel, measuring 28 inches by 23, and is dated 1623.

9 (2) Half-length figure facing slightly to the right; brown hair, moustache, and peaked beard; square collar, black and scarlet D.D. habit; his left hand holds a closed book, his right rests upon a cushion before him. The background is dark, with a shield of arms above to the left. The painting is on canvas, and measures 29 inches by 25.

This picture was engraved by Fittler, and is reproduced on Plate III of the Catalogue of the Oxford Historical Portraits Exhibition (1905).

The extract from Principal Radcliffe's will is as follows:—

Item I give y^{e} ffower pictures of my selfe ut sequitur vide that in scarlett colour with hood, cap, and habit to y^{e} School at Steeple Ashton 2 That with an habit hood cushion Bible without a cappe to y^{e} Principall his Lodging 3 That in scarlet with an hood to the Liberary 4 That with a scarlett coloured gowne to y^{e} chamber at Tadmorden.

The will is dated 24 April, 1648, and was proved 2 July, 1648.

10 **Thomas Yate**

Principal 1648, 1660.

Entered Brasenose College 1619, and became Fellow 1623, M.A. 1625, Rector of Middleton Cheney 1633. He was elected

Principal by the College in 1648, though Dr. Greenwood had been appointed to the office by the Parliamentary Commissioners, and continued to act till 1660. In that year Dr. Yate, as he had just become, was formally admitted and installed. He was the compiler of the very important Register of Compositions which is still in use.

The figure is half-length turning to the right, with dark background; fair hair falling to the neck, moustache, and tuft on the chin; his right hand, holding a handkerchief, rests on a table before him, beside two closed books, one of which is probably intended for the monumental work by which Dr. Yate doubtless wished to be remembered by the College.

The painting is on canvas measuring 31 inches by 26. It was engraved by Fittler, and it was exhibited among the Oxford Historical Portraits in 1905.

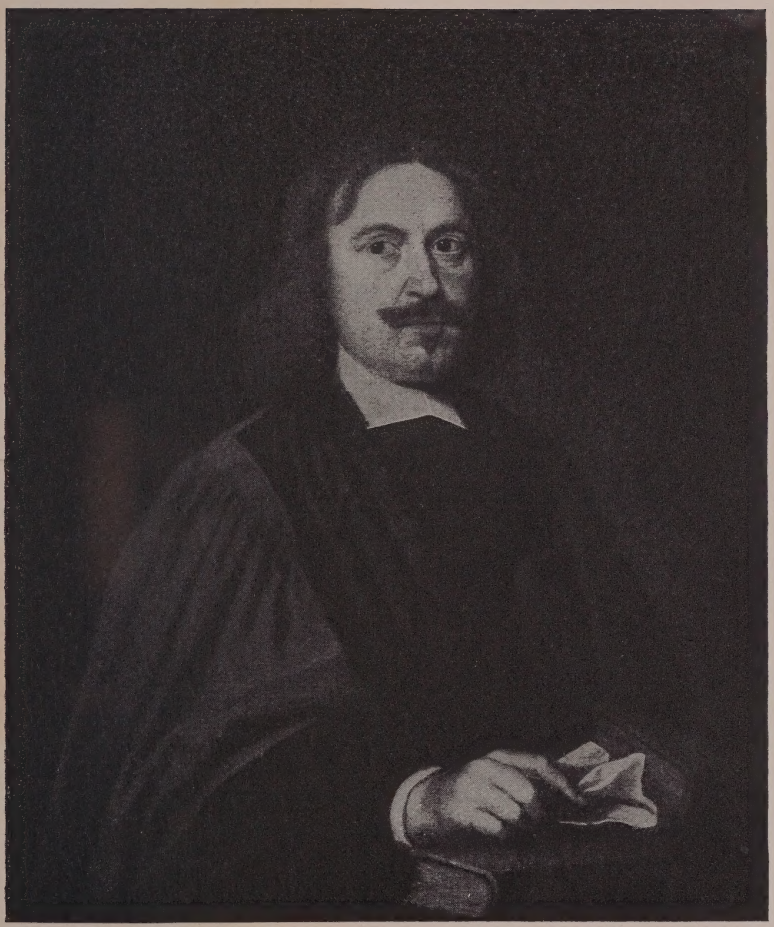
For Principal Yate's gifts to the College see Monographs on Benefactions and on Estates and Advowsons.

II Sarah, Duchess of Somerset

The Duchess was younger daughter of Sir Edward Alston, President of the Royal College of Physicians. She married 1st, George Grimston, son of Sir Harbottle Grimston (d. 1655), 2nd, John Seymour, 4th Duke of Somerset (d. 1675), and 3rd, Henry, 2nd Lord Coleraine. She was a liberal benefactress to Brasenose, and to St. John's College, Cambridge; founded almshouses for poor widows at Froxfield in Wiltshire, and an endowment for the poor of St. Margaret's, Westminster, &c. She died in 1692. For her benefactions to the College see the Monograph on that subject.

The figure is three-quarter length, seated and turning to the right; brown hair in curls, blue robe lined with ermine over low-necked brown dress trimmed with lace; her right hand holds the folds of her robe, her left a coronet, which rests upon a table. Warm grey background, with pillar and curtain.

The painting is on canvas 49 × 39½ inches.



Principal Yate

Duchess of Somerset

That this picture is not the original is proved by a receipt among the College archives, dated 2 April, 1728, for the sum of £12 12*s.* paid to Thomas Gibson for a 'half length coppy of the Dutchess of Somersett'. There is also a receipt for £8 8*s.*, the cost of the frame. But there is nothing to show where the original was at that time. In 1736, however, the original (and not this picture, as stated in the catalogue of the Oxford Historical Portraits Exhibition, 1905) was engraved by the well-known G. Vertue, and the plate, of which the College possesses many prints, ascribes the picture to an artist whose initials only are given as T. M. Q. The Oxford catalogue suggests that this might be intended to denote Jan Maurits Quinkhardt; but the lettering of the T is perfectly clear, and Quinkhardt was not born till 1688. A further proof that Vertue did not engrave from the College picture is that the print does not correspond in detail with the picture. For in the print a large parchment scroll is held by its upper part under the coronet and book and depends from the table, showing a long Latin inscription commemorative of the Duchess and her charities. The original must have been painted between 1675 and 1692—probably about 1680—as is proved by the ducal form of coronet.

Nothing is known about the original picture now. It probably was sold with the other family pictures, when they were dispersed by the 12th Duke of Somerset.

It seems to have been a rule at one time in the eighteenth century that every Somerset scholar was required to purchase a print of the Duchess. Thus in 1751 a box containing 150 of these prints is mentioned as delivered to Mr. Smith, the butler.

12 Francis Yarborough

Principal 1745.

Born 1696 (?); educated at University College; B.A. 1716; Rector of Overnorton 1729, of Aynho 1739; Principal of Brasenose College 1745; D.D. 1746; died 1770.

Three-quarter length figure, seated and turning slightly to the left, the head turned half-way to the right. Yarborough

wears a white bushy wig, square bands, and black and scarlet D.D. gown over black cassock; his left hand rests on the arm of his chair, his right beside some books on a table. Warm grey background.

The painting is on canvas measuring 49 × 38½ inches; signed and dated 'T. Kettle pinx. 1763'. It was engraved by J. Fittler, 1819.

The catalogue of the Oxford Historical Portraits Exhibition, 1906, in which the picture was shown, declares that this picture was given to the College between 1783 and 1785 by Sir Richard Kaye, Bart., Dean of Lincoln. The date seems incorrect. It is probable, though there is no certain record of the fact, that a portrait of Dr. Yarborough was given to the College about that time; but that portrait, a copy of the present one, is now in the Bodleian. For Sir R. Kaye in his will directed that the original should come to the College and that the copy, then hanging in the Hall, should be handed over to the University. Whether by design or by accident, the original was delivered to the University, and the College in December, 1817, took measures to recover it. Three months later the Curators of the Bodleian agreed to surrender the original and to take the copy.

13 William Cleaver

Principal 1785.

Born 1742; educated at Magdalen College; B.A. 1761; Fellow of Brasenose College 1764; Principal 1785–1809; Bishop of Chester 1787, of Bangor 1800, and of St. Asaph 1806. 'A wise, temperate, and successful reformer; a splendid pluralist, armed with diocesan thunder and lightning' [De Quincey]. Died 1815.

Three-quarter length figure, seated and turning to the left. White bushy wig, square bands, white surplice, black chimere; his left hand holds a square cap, the right rests on his knee; architectural background with curtain; distant view of the eastern front of the College through opening to left. Canvas 55½ × 45¾ inches. This is a good picture, though

unfortunately not in very good condition. It was painted by John Hoppner and engraved in mezzotint by James Ward between 1800 and 1806.

[39] There is a small copy of this picture on canvas in the Principal's Lodgings: it measures 19 × 14½ inches.

14 John Latham

A distinguished physician, who was born in 1761, entered the College in 1778. He took his B.A. in 1782, M.D. 1788. After being a student at St. Bartholomew's Hospital he became physician to the Radcliffe Infirmary in 1787, to Middlesex Hospital 1789, to St. Bartholomew's Hospital 1793–1802. He died in 1843.

Half-length figure, seated, and turning to the left. The subject has white hair and clean-shaven face; wears a white neckcloth and black and gold robes over a black coat. His left hand, holding a scroll, rests beside him; upon the table are also the mace and the caduceus of the Royal College of Physicians, of which he was President. The picture has an architectural and curtain background, with a distant view of the dome of the old College of Physicians through an opening to the left. It is on canvas, and measures 49 × 39 inches.

Painted by John Jackson, R.A. Exhibited at the Royal Academy, 1816.

A similar picture is in the possession of the Latham family.

Engraved, with slight variations, by R. W. Sivier, 1816.

15 Frodsham Hodson

Principal 1809.

Matriculated 23 May, 1787; B.A. 1791; M.A. 1793; Fellow 1794; B.D. 1808; D.D. 1809; Principal 21 June, 1809; Vice-Chancellor 1818–20; Regius Professor of Divinity 1820–2; died 18 Jan. 1822.

Three-quarter length figure, seated in arm-chair, facing half to the left. Dr. Hodson wears the robes of his degree, and carries in his right hand his cap, in the left spectacles. An

open folio rests on a table to the right, other books in the background.

The painting is on canvas, measuring 4 ft. 8 in. × 3 ft. 7½ in., and the artist was T. Phillips, R.A.

16 Ashurst Turner Gilbert

Principal 1822.

Matriculated 30 May, 1805; Fellow 1805–22; B.A. 1809; M.A. 1811; B.D. 1819; D.D. 1822; Vice-Chancellor 1836–40; Principal 1822–42; Bishop of Chichester 1842; died 21 Feb. 1870.

Three-quarter length figure; wears the robes of a Doctor of Divinity, and stands with hands folded and facing to the left.

The painting is on canvas, and measures 4 ft. 8 in. × 3 ft. 7½ in.

17 Edward Hartopp Cradock

Principal 1853.

Matriculated Balliol College 29 Nov. 1827; B.A. 1831; Fellow of Brasenose 1833; M.A. 1834; assumed name of Cradock in lieu of Grove 1849; Principal 1853; B.D. and D.D. 1854; died 27 Jan. 1886.

Three-quarter length figure, seated, facing to the right. Dr. Cradock wears his Doctor's robes, with cap in right hand, and in his left a handkerchief. This portrait unfortunately was painted too late in life. It is a fairly good likeness of Dr. Cradock at the time of painting; but it does not preserve that image of the 'fine old English gentleman' which still lives in the remembrance of Brasenose men who knew him in his prime.

The painting is on canvas, and measures 4 ft. 1½ in. × 3 ft. 3½ in. It is by Frank Holl, R.A., and was obtained by subscription among members of the College. A small balance upon the fund was spent in the purchase of plate. The portrait was afterwards engraved. See also under 35.

The Lady Margaret

18 **King Alfred**

This fancy picture of King Alfred in fancy dress was bought —probably by the donor, Mr. J. Smythe Barry, of Belmont, in Cheshire—for £25, and presented by him to the College in 1769.

Its only historical value is that it shows the currency of the King Alfred legend at that time: its artistic value calls for no comment. The picture used to hang in the centre of the east wall of the Hall between the two Founders; but when the new entrance for the High Table was made in 1901, opportunity was taken to give King Alfred another place on the western wall of the Hall.

THE COMMON ROOM

19 **The Lady Margaret**

This painting of Margaret Beaufort, Countess of Richmond and Derby, and mother of Henry VII (in whose time the College was founded), is the gift of a former Fellow, the Rev. George Hornby, D.D.

The Lady Margaret is shown as a half-length figure, facing left, with the arms bent and the palms of the open hands joined and uplifted in prayer before a *prie-dieu* on which lies an illuminated missal. She wears a religious habit, with a white wimple swathing the neck, and a stiff hood of white, which is peaked in an angular fashion over the head and falls over the shoulders and back of the neck. She has a jewelled ring on the first and on the fourth fingers, and there are traces of another ring upon the first joint of the third finger.

In the left corner of the background is a coat of arms with the motto on a scroll

SOWENT ME SOWIENT

i.e. *Souvent me souvient*; and below the inscription

A. D. 1509

OBIIT 3 KAL JULII

This is an interesting picture, and there is no reason to doubt that it was painted about the year 1509, though unfortunately the paint has been much retouched. Its genuineness is borne out by its general resemblance to another picture of the Lady Margaret, which is now in the National Portrait Gallery.[1] The details vary somewhat. Thus in the latter picture the hood is embroidered, the wimple is black, the sleeves have fur cuffs, and there is no *prie-dieu* or missal. But there is a likeness of attitude and expression; the religious habit and the armorial bearings are virtually the same. The National Gallery painting is attributed to the latter part of the fifteenth century, and it is thought by Mr. Cust to be English work. It is certain that the face in the College picture is much more aged than that in the National Gallery painting. The Lady Margaret died in the year 1509 at the age of 68 on 29 June.

The picture is on canvas and measures 30 × 24 inches.

There are several portraits of the Lady Margaret at Cambridge—two at Christ's College, which she founded in 1505, four at St. John's, founded under her will after her death, and one in the University Library.

No one of these pictures is identical with that at Brasenose, although our portrait bears considerable resemblance on a different scale to the three large full-length kneeling portraits at St. John's College (Catalogue,[2] Part II, p. 9, Part III, p. 6, and Part IV, p. 4). Of these three pictures the oldest, on panel 5 ft. 4 in. × 4 ft., is in the Combination Room; but Mr. Freeman thinks that the full-length standing portrait at Christ's College is older still, having been painted by Harry Maynerd, for Lady Margaret's executors. From the painting at Christ's were copied, also for the executors, two small half-length portraits on panel, one of which is in the Master's

[1] A note on this picture by Mr. Lionel Cust, with an illustration, may be found in the *Burlington Magazine* for July, 1908.

[2] I am indebted to the Master of St. John's College, Cambridge, for a loan of a printed Catalogue of the College pictures, in four somewhat scarce pamphlets, extracted from *The Eagle*, vols. xi and xii. These pamphlets are referred to in the text above as Parts I to IV: the author was the Rev. A. Freeman.

Lodge at St. John's (Catalogue, Part I, p. 9), the other in the University Library. These two copies were probably made by John Wolff, citizen and painter of London, who may very well have painted also the Brasenose portrait. But the large pictures at St. John's are much fuller in detail and finer in execution than our portrait, which has no richly embroidered canopy or blazoned window in the background. The motto, *souvent me souvient*, occurs in more than one of the Cambridge pictures, but the date where given is not so accurate as in the Brasenose painting, being expressed, e. g. as *Kalend. Julii* (Catalogue, Part I, p. 9).

There is also a well-known painting of the Lady Margaret at Knowsley, which is thought to be the original of many copies.

20 **Joyce Frankland.** See under 6.

21 **Robert Markham**

B.A. St. John's, Cambridge, 1748; M.A. 1752; incorp. 4 May, 1754; Fellow of Brasenose 11 May, 1754; B.D. and D.D. 1768; died 25 Sept. 1786.

In a cupboard of Common Room, withdrawn from view, is a small painting professing to be a portrait of Dr. Markham, but probably as unlike as it is unskilful and unprepossessing.

22 **Albert Watson**

Principal 1886.

Matriculated Wadham College 21 Apr. 1847; B.A. 1851; Fellow of Brasenose 1852-86, 1890–1904; M.A. 1853; Principal 1886-9.

This picture was painted to order for the College by the artist Mr. McEvoy in 1905. It was composed from such photographs as remained after Mr. Watson's death. The first essay was far from satisfactory, but the expression and the modelling of the features were modified by the artist, who caught and cleverly interpreted the oral directions of the

Bursar, who spent some time in the studio. The result is an exceedingly good likeness.

The figure is three-quarter length, seated in a library chair, facing to the right. Mr. Watson holds a book in his right hand upon his crossed knees; in the background a table with books and paper. The general tone of the background is a warm brown.

The painting is on canvas and measures 14 × 18 inches.

23 **Walter Horatio Pater**

Matriculated Queen's College 11 June, 1858; B.A. 1862; Fellow of Brasenose 1864; M.A. 1865; died 1894.

This picture was painted, like Mr. Watson's, by College order in 1906. It was designed as a companion picture and is by the same artist, Mr. McEvoy, and of the same size. The artist worked from photographs, sketches, and caricatures —all the material available—and the result is as successful as could be expected.

Mr. Pater is shown seated, three-quarter length, facing to the right. In his lap a manuscript is held by both hands; in the background to the left is a round table with books and papers upon it.

IN THE PRINCIPAL'S LODGINGS

24 **Lord Mordaunt.** See under 5.

25 **Joyce Frankland.** See under 6.

26 **Richard Harington**

Principal, 1842.

Matriculated Christ Church 5 May, 1818, aged 18; B.A. 1821; Fellow of Brasenose 16 Mar. 1822; M.A. 1824; Principal 9 June, 1842; B.D. and D.D. 1842; died 13 Dec. 1853.

A half-length figure facing slightly to the right. Dr. Harington is represented wearing black gown and bands; and

his hair is black, though at the time of his death he was aged 53. But the outlines of his figure are lost in the dark background.

Mr. E. T. Turner has a clear recollection that the picture was painted in 1853 after the Principal's death, from a photograph; but another story is that it was painted from a sketch made by the artist at the death-bed—a story which may have arisen from, or may be regarded as confirmed by, the somewhat cadaverous hue of the features.

This portrait is in the Principal's Lodgings. It is on canvas measuring 28 inches by $23\frac{1}{2}$.

See also under **34**.

IN THE BURSARY

27 **John Wordsworth**

Matriculated New College 12 Oct. 1861, aged 18; Scholar 1861; B.A. 1865; Fellow of Brasenose 1867–71 and 1882–5; Proctor 1874; Bampton Lecturer 1881; Fellow of Oriel 1883–5; D.D. by diploma 1885; Bishop of Salisbury 1885; Hon. Fellow of Brasenose 1891; Sub-prelate of the Order of St. John of Jerusalem 1905.

This painting is a copy on a reduced scale of the portrait at Salisbury painted by subscription in the Diocese. It represents the head and shoulders of the Bishop, clad in episcopal robes, and wearing the pectoral cross of the Order of St. John of Jerusalem. The right hand is not shown, but in the left some sheets of MS. are carried, and an episcopal sapphire ring is on the second finger. The Bishop faces the spectator. By general consent the likeness is held to be good, though the Bishop looks older in the counterfeit than in real life.

The copy was made by Mr. E. S. Carlos in 1906. It is on canvas, and measures 20 × 25 inches. The name 'Bishop Wordsworth' is painted on the under side of the papers held in the Bishop's hand.

[37] An engraving of the full-sized picture, presented by the Bishop, hangs in Common Room.

IN THE BUTTERY

28 The Childe of Hale

This picture is in the Buttery, and, as an inscription upon it denotes, was 'copied from the original in Hale Hall by T. B. Banner, Schol. Aen. Nas. 1842.'

Particulars of the subject are given in Mr. Madan's 'Brief Annals' (Monograph VIII). In the pamphlet there referred to the Childe is described as wearing, on his visit to see the King, 'a fantastic costume, large lace ruffles about his neck and hands, a striped doublet round his waist, a blue girdle embroidered with gold, large white plush breeches adorned with blue flowers, green stockings, shoes with red heels tied with red ribbon, and at his side a sword suspended by a broad blue belt over his shoulders, embroidered similar to the girdle'. This description does not correspond very closely with the costume in the painting in point of colour, but is otherwise fairly accurate. The frame of the picture is of pronounced Renaissance character, and probably a copy in composition of the original.

The painting is on canvas, and measures $19\frac{1}{2}$ inches by $26\frac{1}{2}$.

In the Buttery are also two separate paintings of a hand of the Childe of Hale. The large hand on thin panel measures 16 inches in length from the joint of the wrist to the top of the middle finger.

The other hand is on a panel nearly $1\frac{1}{2}$ inches thick. This painting is said to record an actual impression of the hand made on a beam in the cellar—against which is the fact that it is the palm and not the back of the hand which is depicted. The length of this hand is $11\frac{1}{2}$ inches, and the sketch is certainly much older than the larger hand and much more lifelike. Indeed the larger hand is probably a fancy painting of a later period, while this is perhaps late seventeenth-century.

A small water-colour sketch of the Childe, which also hangs in the Buttery, dates from about 1745. Here the scarf (called a girdle in the detailed description given above) is coloured blue, but in other points the rendering seems less accurate than the oil painting.

PRINTS

IN COMMON ROOM

29 **Henry Addington**

Matriculated 14 Jan. 1774, aged 16; B.A. 1778; M.A. 1780; Viscount Sidmouth 1805; D.C.L. 1814; died 1844.

Line engraving by James Parker from the painting by Sir William Beechey.

30 **William Cleaver**

Bishop of Bangor.

Mezzotint from Hoppner's painting by J. Ward.

See 13.

31 **Reginald Heber**

Bishop of Calcutta.

Matriculated 8 Nov. 1800, aged 17; Fellow of All Souls 1804; M.A. 1808; Bampton Lecturer 1815; D.D. by diploma 1823; Bishop of Calcutta 1823; died 3 Apr. 1826.

Mezzotint proof from the painting by T. Phillips, R.A., engraved by S. W. Reynolds. The work is somewhat hard and coarse, by no means Reynolds's best, but the impression from the plate is good.

32 **Edward Cardwell**

Matriculated 30 Jan. 1806, aged 18; B.A. 1809; Fellow 1812; M.A. 1812; B.D. 1819; Camden Professor of Ancient History 1825–61; D.D. 1831; Principal of St. Alban Hall 1831; died 23 May, 1861.

Lithograph print.

33 **Henry Hart Milman**

Dean of St. Paul's.

Matriculated 25 May, 1810, aged 19; B.A. 1814; Fellow 15 Mar. 1814; Professor of Poetry 1821; Bampton Lecturer 1827; B.D. and D.D. 1849; Dean of St. Paul's 1849; died 4 Sept. 1868.

Mezzotint, open letter proof, engraved by W. Walker from the painting by T. A. Woolnoth. This is a fine print, and a worthy presentation of the great Dean.

34 **Richard Harington**

Principal 1842.

Line engraving, open letter proof, by Frank Holl; published by Ryman at Oxford. It was clearly engraved after the Principal's death, as he is described as 'late Principal'; and although the figure faces to the left instead of to the right, as in the oil painting, the probability is that the print was engraved from a photograph.

See also **26.**

35 **Edward Hartopp Cradock**

Principal 1853.

Mezzotint portrait, engraved by R. Jasey, from the picture by Frank Holl in the College Hall. Early proof.

See also **17.**

36 **Brownlow Wynne Wynne,** formerly **Cumming**

Matriculated 24 Oct. 1833, aged 18.

A fine mezzotint proof before letters engraved by Hubert Herkomer, R.A., and signed in pencil by him.

This portrait was presented to the College by Dr. Wostenholme in 1890.

37 **Frederick William Robertson** (Robertson of Brighton)

Matriculated 4 May, 1837, aged 21; B.A. 1841; M.A. 1844; died 14 Aug. 1853.

Coloured lithograph in fine condition, engraved by T. H.

Maguire from a drawing by C. G. Basébe (*sic*). The Brighton dealer from whom this print was purchased believed that it was best of all the portraits of Robertson.

In the Bodleian Picture Gallery is a cast of Robertson's features taken after death : a comparison of this cast with the print further warrants the portraits.

38 **John Wordsworth**

Engraving by Frederick Jenkins (Paris) from the portrait by Sir George Reid, of which a reduced copy is in the Bursary.

See **27**.

39 **Henry Francis Pelham**

Matriculated Trinity 22 Apr. 1865, aged 18; Fellow of Exeter 1869 ; B.A. 1869; M.A. 1872 ; Proctor 1879; Camden Professor of Ancient History and Fellow of Brasenose, 1889 to 1907 ; President of Trinity 1897.

Print engraved by the Swan Electric Engraving Co. from the painting made by Hubert Herkomer in 1893.

IN THE BUTTERY

The College Boat in 1827

40 A coloured print, interesting as showing the costume worn, the type of boat used, and the style of rowing in the first days of College racing.

The stem of this boat was of thick oak, and carried a heavy bronze figure-head, representing the Brasen Nose, which is still preserved.

Thomas Reynolds

41 Servant to the Phoenix Common Room, aet. 56, circa 1801. Lithographed by Cheeseman from a drawing by Delamotte.

This print was presented to the College in 1909 by Mr. George Tournay Biddulph, whose father's admission to the Phoenix in 1819 is commemorated on a slip pasted above the print.

It may be noted that the **Chapel** contains two large pictures:—

(1) An old copy of Spagnoletto's Entombment of Christ.

(2) A copy of Poussin's Assumption of St. Paul, presented by Mr. A. B. Shepherd in 1864.

Sculpture

The following objects may be noted for the purpose of record:—

In the **Library** are:—

(1) A marble bust of Lord Grenville by Nollekens.

(2) A marble bust of John Kaye, Bishop of Lincoln, 1827, by Ternouth, 1834.

The bust of Dr. Radcliffe, named in the Book of Benefactors as having been presented by Principal Yarborough in 1756, is not now known.

The leaden statue called Cain and Abel, which stood on a stone pedestal in the centre of the old quadrangle, was given by Dr. George Clarke in 1727. It was the work of Giovanni da Bologna (so-called) i.e. John of Douay (1524–1608): see Encycl. Britann. IX Edn., vol. xxi, p. 569, where a cut of the group is given, and there are some severe strictures upon the College for its removal in 1881.

In the niches in the parapet of the Hall are two busts of local stone representing the Founders. They were given by Dr. Radcliffe, whose arms, according to Wood, were carved beneath them. The busts are much decayed, and for a time they were dismounted; but they were replaced a few years ago.

The heads over the Hall door represent Scotus Erigena and King Alfred. Wood records inscriptions under them, viz.: *Alfredus Magnus Rex Fundator Aulae Regiae* and *Johannes Erigena Scotus Primus ibidem Praelector circiter annum 882.*

APPENDIX TO MONOGRAPH VII

ON THE OLD PAINTED GLASS IN THE NORTH BAY WINDOW OF THE HALL

In discussing the portraits in oil of the two founders (pp. 8 to 10) I have shown that there is some difference of opinion as regards the date to which the portraits on glass in the window should be assigned. Mr. J. C. Powell agrees that the head of Bishop Smyth is somewhat earlier work than that of Sir R. Sutton; but he relies on the character of the blue enamel in the bishop's mitre as fixing the date nearer 1609 than 1509. This enamel is decayed and flaked off in places; there is no other blue just like it in the remains of painted glass in this window.

As regards Sutton's portrait, Mr. Powell would date it perhaps as late as 1650, but thinks it has been retouched, and admits the difficulty of forming a judgement. On the collar of the coat Mr. Powell thinks there are traces of a signature, but a powerful lens fails to bring out anything intelligible.

Where experts differ it may be bold to venture on any decision. But there are one or two considerations which may be taken at least as contributing to a solution.

No one who examines the glass closely can fail to be struck by two things: (1) The great difference in character of Smyth's portrait from all the other glass; (2) the close resemblance in character between Sutton's portrait and the shield of arms just above it (Pigott), and between Smyth's escutcheon (which is next to Sutton) and the shield of arms which is over Smyth's head (Fermor).

The style, design, and colouring in Sutton's portrait head are practically identical (save for a touch of vermilion on the lips) with the style of painting in the Pigott coat of arms; the resemblance is no less remarkable in the darker tones than

in the scrollwork which fills the lighter ground. Similarly Bishop Smyth's escutcheon corresponds exactly in style with Fermor's escutcheon. The latter, it is true, has more of its original setting preserved, and in this setting there is a small piece of ruby glass not found in Smyth's arms; but the closeness of the resemblance will be realized at once by a comparison of the deeper red in the three roses on Smyth's escutcheon with the deeper red in the three lions' heads on the Fermor shield. It seems impossible to resist the conclusion that Sutton's portrait and the Pigott arms were painted together, and similarly Smyth's shield and Fermor's shield. And while thus there is some reason for putting Bishop Smyth's portrait in a class apart, and so dating it earlier, there is no reason for not including Sutton's portrait under one and the same date with the heraldic glass in the window.

But it is absolutely certain that the Fermor and Pigott escutcheons, as well as the arms of the two Founders—Sutton's arms are no longer there, though the border remains—existed *in situ* in 1574, for they are recorded and described in the Herald's Visitation of that date. If this reasoning is correct, it follows that the portrait heads of both Founders are anterior to 1574, and that it is in accordance with all the evidence to assign Smyth's portrait to about 1530 and that of Sutton to about 1540 or 1550.

I may add that according to the Herald's Visitation 'R. Sutton' was written over his escutcheon, while Bishop Smyth's escutcheon was ensigned with a mitre: the inscription and the mitre have long disappeared. Other arms are recorded at the same Visitation—Ebury, Greville & Arle, See of Lincoln, Brudenell & Entwysell, Port & Fitzherbert; and from these and other indications which remain, particularly the setting of the Fermor arms, I think there can be little doubt that this north bay window of the Hall was mainly, if not entirely, filled with painted glass soon after the foundation of the College.

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